

ARTIST WE ARE INSPIRED BY: Noémie Goudal

Technical Rider (LIGHT PLAN IS STILL To ADDED)

Updated 1. Maj, 2025.

Name: Is there something going on?

Company: CuntsCollective

Version: Preliminary – to be updated and adapted per venue

Duration: Durational work, 6 hours

Performance type: Indoor only, ideally in a warehouse space

Format: Immersive, installation-based performance. The audience moves within the space.

TECH SETUP SCHEDULE

Get-in: 2 full days

Rehearsals: 1 full day

Performances: Minimum of 2

Load-out: 8 hours

REQUIRED LOCAL CREW

- 1 lighting/video technician
 - 1 sound technician
 - 1 riggers/builders
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GENERAL SETUP DESCRIPTION

The performance takes place inside a large warehouse. The audience is invited to move freely among projections, sound, scaffolding, and scenographic installations. Water, sound, light, and body merge into a visceral, multi-sensory environment.

SPACE REQUIREMENTS

- Minimum size: Width: 12m | Depth: 10m | Ceiling height: min. 6m
- Total blackout or very low ambient light

- Rigging options from ceiling or existing truss structures
- Power access: 3-phase, minimum 32A required

Preferred Locations:

- Large warehouse with flexible movement paths and multiple rooms
- Optional modular container-based setups for mobile site-specific performances



SCENOGRAPHY & INSTALLATION

Provided by CuntsCollective:

- 4 large-scale projection screens (4 x 6 meters (company provides), rigged from ceiling
- 4 mobile scaffolding structures for performers (company provides)

PROJECTION / MAPPING

The projections blend light, video, and mapping to create immersive visual environments on multiple surfaces.

Equipment (Provided by Company):

- 6x High-lumen projectors (min. 5000 lumens, WUXGA)
- 6x Projector mounts with adjustable clamps and safety cables
- 1x Media server (e.g. Resolume Arena, Isadora)
- 1x Backup laptop (full show file preloaded)
- 6x HDMI/DisplayPort 15m cables
- 6x HDMI-over-CAT6 extenders (if needed)
- 1x HDMI splitter/matrix switcher
- 1x Network switch (for NDI/syncing)
- 2x UPS units for power redundancy

Rigging & Screens:

- 4x Screens (4x6m) with top/bottom bars and rigging points
- 8x Steel safety wires or Reutlinger cable systems
- 12x G-clamps / half couplers (venue provides)
- Truss bars for screen rigging (venue provides)
- Genie or scissor lift (venue provides)
- Sandbags or stabilizers as needed (venue provides)

SOUND

Surround Sound Configuration:

- 4x Full-range active speakers (Front L/R, Rear L/R) venue provides)
- 2x Subwoofers (dedicated sends) venue provides)
- 2x Stage monitors venue provides)
- Surround sound setup: Minimum 4.2 configuration

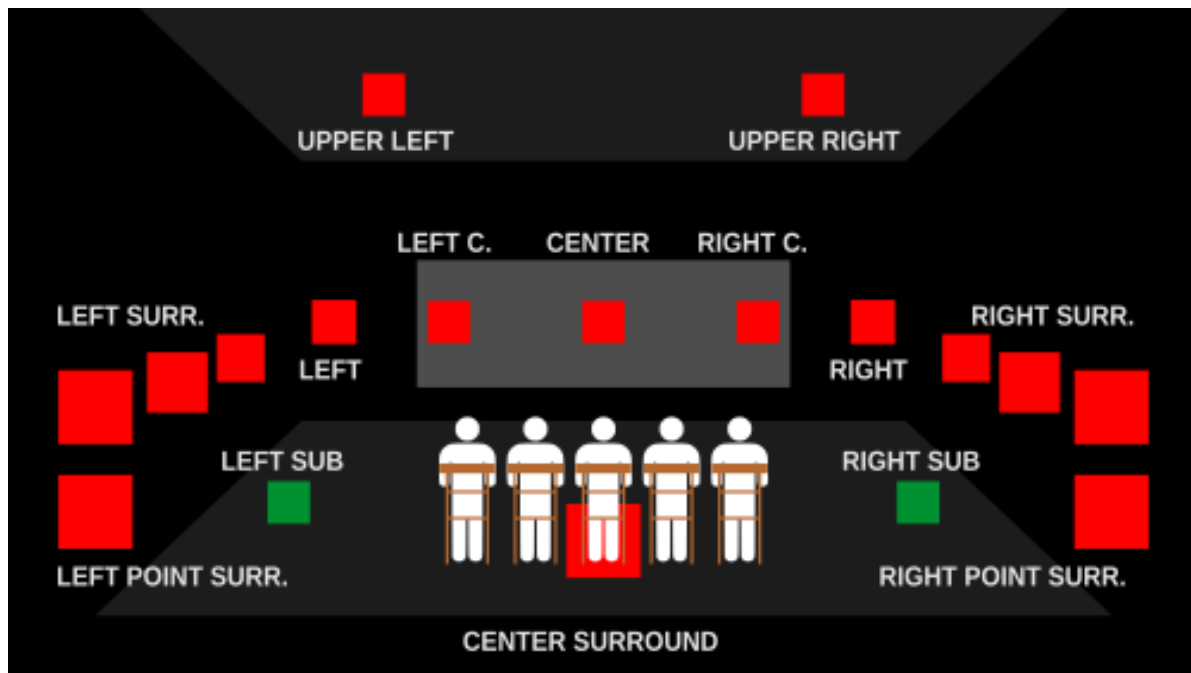
Control Equipment:

- 1x Digital mixer (min. 10 outputs) venue provides)
- 1x Sound interface (e.g. Focusrite Scarlett 18i20) venue provides)
- 1x DJ controller Alpha Theta XDJ A-Z (provided by company)
- 2 x AiAiAi wireless monitors for DJ (provided by company)
- 1x Wireless handheld mic (Shure QLXD2 or similar) venue provides)
- 1x DI box venue provides)
- Ideal system: Bowers & Wilkins 606/607 S3 (or equivalent)
- 1 digital sound mixer (min. 10 outputs)

- DJ and/or live musician performing on stage

Cabling:

- 8x XLR (10-20m)
- 4x Speakon cables
- 2x Stereo TRS/RCA cables
- 2x Extension reels
- 2x Splitters (as needed)



AI / MOTION CAPTURE – ROKOKO

Provided by Company:

- 5x Rokoko Smartsuit Pro II
- Smartgloves, Face Capture Headcam, Headrig, Coil Pro

Used for real-time capture and cross-platform reproduction (animation/gaming).

COSTUMES AND PROPS

- 10x Colorful fabrics (140x200 cm) (provided by company)
 - 4x Static fans (floor-mounted) + 4x handheld fans (provided by company)
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Full Performance Capture with Android Face Capture

Includes Smartsuit Pro II,
Smartgloves, Headcam & Studio Pro



SCAFFOLDING

- Main construction scaffold (approx. 4–6m height) to be built on site in collaboration with local crew.
- 3–4 mobile scaffolding units (provided by company) used for performance and movement sequences.
- All scaffolds comply with EU safety standards and be equipped with lockable wheels/brakes.
- Scaffolding is used as scenographic elements and integrated into choreography, climbing, and improvisation.
- Venue to provide rigging access and support if scaffolding connects to overhead structures or truss.

SOUND

- Surround sound setup: Minimum 4.2 configuration

- Ideal system: Bowers & Wilkins 606/607 S3 (or equivalent)
- 1 digital sound mixer (min. 10 outputs)
- DJ and/or live musician performing on stage
- Performer microphone (1x wireless handheld)

Using multiple audio channels from speakers that surround the listener (surround channels)

The idea is that the perception of the sounds may vary depending on the positioning of the audience, influencing their auditory systems.

Dj, live music - musician on stages

The DJ is one of the performers and can participate with the sound design and moves. If possible in certain locations, extra live musicians can participate

CATERING & DRESSING ROOMS

- 2 dressing rooms with mirrors, tables, racks, access to toilets/showers
- Cold water available at all times
- Fruit and light snacks during build and performance

PRODUCTION SCHEDULE (SUGGESTED)

TEAM

- 1 light technician
- 1 video technician
- 1 sound technician / musician / DJ
- 5 performers
- 1 musician
- 1 tour manager

DAY 1 – Load-in & Technical Setup

Time: 09:00 – 21:00

- Arrival of technical team + tour manager
- Load-in of all equipment (scaffolding, screens, projection, audio)
- Construction of main scaffold + positioning of mobile scaffolds

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- Rigging of 4 projection screens + overhead lights (venue to provide access lift if needed)
- Installation of sound system & quadraphonic configuration
- Mapping & alignment of projectors (video tech)
- Sound check and playback setup (DJ/musician)
- Focus lights and run light tests (light tech)
- Setup complete by evening

Local crew needed: 2–3 (rigging, access, assist technicians)

DAY 2 – Rehearsal & Adjustments

Time: 10:00 – 20:00

- 10:00–12:00: Warm-up & space familiarization
 - 12:00–14:00: Scene-by-scene rehearsal (light/video/sound cues integrated)
 - 14:00–15:00: Break
 - 15:00–17:00: Full run-through (with tech)
 - 17:00–18:30: Technical notes & adjustments
 - 18:30–20:00: Final rehearsal or selected scene runs
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DAY 3 – Performance Day 1

Time: 16:00 – 22:00

- 16:00–17:00: Technical check + warm-up
- 17:00–18:30: Break & reset

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- 18:30–19:00: House opens
 - 19:00–20:00: Performance
 - 20:00–22:00: Post-show debrief + optional public talk / Q&A / reset
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DAY 4 – Performance Day 2 & Load-out

Time: 16:00 – 23:00

- 16:00–17:30: Warm-up + cue recap
- 18:30–19:00: House opens
- 19:00–20:00: Performance
- 20:00–23:00: Load-out and strike (with assistance from local crew)